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that came out of India into Ceylon, Java, and other neighboring countries. Another phase of this interesting art — Indian in origin, but changing its character more or less in the different countries — is seen in a fine stone head from Angkor, in Cambodia, and in two bronzes from Siam. A small Kwan-yin of bronze and gold is Chinese and probably of very early date. All of these objects are of kinds which have not been represented in the collections of the Museum.

Among the Chinese paintings is one which is attributed by Chinese experts to the Tang Period. It is in bad condition, like most Tang pictures, but we can still see in it some vigorous and expressive brush work. There is a painting of "Horses at a Watering Place," attributed to the Sung Period. Of the Yuan Period there are several examples, and there are some charming bird-and-flower pictures of later Ming. The most important of the Japanese paintings is a Monju of the Kamakura Period. It was purchased from a private collection in the neighborhood of Nara, not without difficulty, as the owner was very unwilling to part with it. The head is exceedingly fine. It is almost a portrait in its suggestion of individual character. Hanging alongside of this picture is a Fudo, also of the Kamakura Period. Then there is a series of early Japanese copies of originals by Rikushinshu, a Chinese painter of the Sung Period. Two originals by this master, purchased some years ago, may be seen in the First Chinese Room.

Of special interest is a collection of drawings and paintings from Persia and India, as no such collection has ever been seen here. There are two leaves of a famous book on "Automatics," discovered by Dr. Martin, which should be examined particularly. They are of the twelfth century and very important. In this series we have to distinguish between what is Persian and what is Indian, and among the Indian pictures between what is pure Hindu and what is Mogul or Mohammedan. The small portrait-drawings in black and white are of special interest. The draughtsmanship in some of them is worthy of Clouet. Among the colored portraits are two, of personages on horseback, which are particularly fine. There are many excellent pieces in this collection.

In pottery and porcelain there is a wide range, from the famous Kuroda cup, said to be of T'ing Yao, with its Korean stand, to a lot of plates, cups, and vases of K'ang Hsi and Yung Chêng. There is a large number of Yung Chêng figurines of ladies and children, which will remind the visitor of the Dresden china images which were produced in Europe during the eighteenth century. The Yung-Chêng Period was a time of pretty things, unimportant, perhaps, but very charming.

The exhibition includes a large number and variety of textiles, Coptic, Arabic, Chinese, and Japanese. These will give pleasure to everybody, and instruction to students of design.

D. W. R.

### Early Persian Pottery

A SMALL collection of early Persian pottery, lent by the Herter Looms, has been placed on exhibition in the Rotunda opposite the door to the Library. Several lustred, polychrome, and single colored pieces come from the site of Rhages (Rey), one of the ancient capitals of Persia. A large lustre and blue tile from Khorassan dates from the fifteenth century. It is ornamented with a Kufic inscription and arabesques in relief, and formed the upper part of a prayer niche. Two star-shaped wall tiles of the thirteenth century, and two large lustred dishes with figures, said to have come from Hamadan, complete the collection.

### Exhibitions in the Print Department

AN exhibition of Recent Accessions, by purchase and gift, to the Print Department, will be opened on December 4 and will remain on view until January 13, 1914. Owing to the limitations of space and the number of prints recently added to the collection, a portion only can be shown at this time.

Later in January a second exhibition of a similar character will be made, together with a selection from the Francis Bullard Bequest, consisting of engravings after Turner, mezzotints by Lucas after Constable, and proofs of Dürer woodcuts.

A third exhibition of mezzotints by and after Turner, including proofs from the "Liber Studiorum," all from the Francis Bullard Bequest, will follow and will continue into April, 1914.

### The Print-Collector's Quarterly

*Edited by FitzRoy Carrington, Curator of the Department of Prints*

The December issue (Vol. III, No. 4) of *The Print-Collector's Quarterly* contains the following illustrated articles:

WHISTLER AS A CRITIC OF HIS OWN PRINTS

By Howard Mansfield

TURNER AND THE "LIBER STUDIORUM"

By Emil H. Richter

THE "LIBER STUDIORUM" AND OTHER MEZZOTINTS

By Richard Norton

WILLIAM FAITHORNE (1616-1691)

By Frank Weitenkamp

Of the third volume of the *Quarterly* there are offered for sale seventy-five sets only, bound in two parts, gray boards, paper labels; price, \$2.50 per set.

*The Print-Collector's Quarterly* is published in February, April, October, and December of each year. It measures 7 x 4¾ inches and is bound in gray paper covers. Each issue contains about one hundred pages of text and forty illustrations. It is the only periodical in English, either in Europe or America, devoted exclusively to etchings and engravings.

The price of *The Print-Collector's Quarterly* is \$1.00 a year.